

## Dogs and Other Dogs

A Review By ALBERT PAYSON TERHUNE.

THE BOOK OF NOBLE DOGS. By Estelle Ross. The Century Co.  
TERRIERS. By Darley Matheson. E. P. Dutton & Co.

It was inevitable that the current wave of dog literature must produce, soon or late, a book which should strive to follow, for canines, the broad outlines established for cats in Agnes Repplier's monumental "Fireside Sphinx." And now this has been done by Estelle Ross's "The Book of Noble Dogs," an attractive volume, both in appearance and in contents.

Miss Ross follows the general literary history of the dog from the day when the Patmos dreamer beheld him outside the jewel studded golden gates of Heaven in most disreputable human company down to the Helmskryngla tale of Vigli, which Katherine Lee Bates has immortalized in verse. She has sketched the careers of historic dogs from the tallless tyke of Alcibiades to Walter Scott's glorious Maida, and to Prince, the overseas dog of the world war.

For some unknown reason she has omitted from her literary anthology such

upstanding of animals and the most devoid of maudlin sentimentality. Yet his average chronicler is prone to turn on the sentimental tremolo in writing of him in a way that would make the death of Little Nell appear, by contrast, like a page from the Congressional Record. Miss Ross is to be thanked for coming so near to avoiding the peril. She has written a book which will rank high in the affection and mental approval of all dogfolk.

Strictly technical and authoritative and diametrically different from the Ross work is Darley Matheson's "Terriers." Yet it is written with a charm of style and a sprinkling of illustrative anecdote that lifts it well above the rank of mere informative books. Mr. Matheson briefly but comprehensively describes each and all of the various breeds that are grouped under the general heading of Terrier, tracing their history and development and defining the show standard of each. The book is a valuable addition, in every way, to the dog fancier's library.

The term "terrier" originally meant what its derivation implies, namely, "earth dog"



Estelle Ross, Author of "The Book of Noble Dogs."

deathless names as Jack London's Buck and White Fang and (most unforgivable) she has said no word of Olivant's Bob, Son of Battle. Nor has she seen fit to mention Walter Dyer's galaxy of dog heroes in "Gulliver the Great," nor Ouida's pitiful Dog of Flanders. Among her historic dogs, too, no word is to be found of Bronze, who died sooner than forsake his trust; nor the greatest of the St. Bernards—the hero dog, stabbed by the last of the many men whose life he saved.

Nevertheless, the book contains more of the right material than any other one author has hitherto collected on the subject. It is written with a genuine love for the theme and with a keen understanding and sympathy. If perhaps it sags a bit here and there above the sloppy pit of sentimentality, it never wholly immerses itself in that most objectionable slough. And this, be it known, is the prime danger lurking in the path of all who write of dogs.

The dog himself is the most normal and



Sarah Noble Ives, Author of "Dog Heroes of Many Lands."

—a dog that could and would follow his quarry into burrow or warren or cairn; fight him there on his own ground and on his own terms, and either bring the victim out, dead, or else stay there himself, killed but unconquered. Whether or not many of the ultra-modern and scientifically bred show terriers of to-day could step down from their benches and dive into a fox earth or badger den with any degree of natural skill or with any great prospects of success is a matter for terrier breeders to argue and does not concern the outsider. In any event, the term "terrier" still is a guaranty for pluck and for brain and for loyalty, whether applied to the turkey trotting and lionhearted little Scotty or to the formidable Airedale.

"Terriers" is illustrated by some of the best cuts that ever have adorned a technical dogbook. They help much in making the volume of unusual interest to the professional breeder and of incalculable help to the terrier fancying novice.

## Plea for a Living Art

FORM IN CIVILIZATION. Collected Papers On Art and Labor. By W. R. Lethaby. Oxford University Press.

MOST of these papers, twenty-two in all, are here reprinted for the Hibbert Journal, the London Mercury and other periodicals, and are collected into a single volume "as being together an attempt to consider civilization from the angle of labor and art," says Mr. Lethaby, in the briefest of prefaces.

The author is an English architect who is filled with a desire to see some signs of contemporary life in contemporary art and architecture, and he writes with force and in plain language. He would have "education" at the universities and elsewhere adjusted to a time when intelligent action and product are so greatly needed, rather

than merely to follow on in the line of "appreciation." This does not make him out a dangerous radical, though doubtless some persons call him so. In successive chapters on "Architecture as Form in Civilization," "Town Tidying," "Towns to Live In," "Housing and Furnishing" and "Design and Industry" he considers the concrete problems of the moment. He is not fond of what he calls "Exhibitionism at the Royal Academy and Higher Criticism of Art," but proclaims the right "Education of the Architect," "The Need for Beauty" and "Productive Economy vs. Political Economy." He preaches "Art and Workmanship" and says it has its "Foundation in Labor." He ends with an eloquent plea for "The Preservation of Ancient Architecture," which he admires as much as he detests its unintelligent copying.

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